

# BC POTTERS

September 2006

Volume 42 No. 8

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## LATTICE STRUCTURES CRYSTALLINE SYMPOSIUM REVISITED!

Following the Lattice Structures event held in Kansas City last fall, a few of the presenters decided that it would be great to get this group of crystalline potters back together again soon. Almost immediately, they began organizing a more intimate working session at Kris Friedrich's state-of-the-art studio in Palm Desert for early May. The notion was to keep the group smaller, and bring Peter Ilsley back from England for another visit to lead a glazing workshop. Kris asked Peter to describe his dream workshop. Peter replied: "I said it would be five days with no more than twenty competent crystalline potters and lots of firing availability plus a kiln for post-firing reduction."

As it turned out, Kris granted those wishes and a great deal more. As the planning continued, the event evolved from workshop into Share-Fest with so many of the Lattice Structures presenters and leading crystalline potters signed on to attend. Spending five days glazing and firing alongside Dianne Creber, Ginny Conrow, John Tilton, Jesse Hull, Bill Campbell, Kris and Peter, to name just a few, in a setting like Kris' was an experience we will all long remember! I was thrilled to have been invited.

I've not met a fellow more expansive in his generosity than Kris Friedrich – he had treats lined up for us all week starting with an opening night welcome dinner at his lovely home. Back at the studio, we glazed a mountain of pots, firing a 45-cubic-foot gas kiln plus one or two electric kilns and one or two post-fire reductions in the



Ginny Conrow

*continued on page 8*

# Gallery of BC Ceramics

[www.bcpotters.com](http://www.bcpotters.com)

**Brenda Beaudoin,**

Gallery Manager

[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)

604.669.3606



## Hours

10 p.m.–6 p.m.



## Gallery Assistants

Sarah Belley,

Roxanne Gagnon,

Katharine Ducker and

Samantha MacDonald

[staff@bcpotters.com](mailto:staff@bcpotters.com)



## Volunteers

Shari Nelson



## Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

Jinny Whitehead

Celia Rice-Jones



## A Sting in the Tail

My current work explores things we see everyday, and things we don't want to see, specifically how we view the environment around us and what is actually taking place within those surroundings.

The premise for this installation presented itself through my questioning of humanities' predilection for technological favour concerning environmental matters.

Consider something as small as the bee. Always around, sometimes a nuisance, the background sound to warm sunny days. Yet it plays a huge role in human existence by pollinating our crops. It is reported that one in three mouthfuls of the food we eat is the result of pollination. But take a closer look—bee populations are at risk.

I have populated the Gallery of BC Ceramics with giant ceramic pollinators split into three unique groups of sculptures. The first set is comprised of identical European honeybees. This species has been promoted largely at the expense of native bees, and major changes in agriculture policy have been made to the environment with virtually no regard for native bees. To compound the situation European honeybee populations are now in decline. The question now brought to bear is: what will pollinate our crops? The second set of sculptures is of robotic pollinators, an artistic interpretation of a possible future. The third set is of native pollinators, all different and representative of the natural biodiversity of the planet.

In this installation, I drew on my scientific background to posit the question: are we continually creating and solving problems with the advance of technology, or can we actually move forward as a species in a more holistic direction?

Bees are instantly recognizable and suggest a simplicity that is deceiving. Yet, so large are these bees that we cannot swat them away but are forced to consider their role in our surroundings. 🐝

*Clive Tucker*



*Clive Tucker*

## 2006 Gallery Exhibitions

### October

Ceramic Musical Instruments

Keith Lehman, Ron Robb and  
Jinny Whitehead

Oct. 5–Oct. 30

### October/November

In the Palm of the Hand—  
BC to Japan touring Exhibit  
Oct. 19–Nov. 15

### November

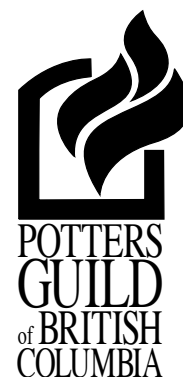
Jay MacLennan  
Nov. 2–Nov. 27

### December

Holiday Exhibition

Various artists from the  
Gallery of BC Ceramics

All December





## Canadian Craft Loses Advocate Paula Gustafson

To the sadness of all craftspeople in Canada, and particularly in BC, Paula Gustafson passed on July 11, following a brief struggle with cancer. Known for her tireless work to raise the profile of crafts in Canada, Paula died in the comfort of her own home, in the company of her family. She died free of pain and surrounded by love.

For 15 years, Paula edited *Artichoke*, as well as compiling the two excellent *Craft—Perception and Practice* books. The craft community can ill afford to lose such an active commentator and observer.

Paula came down with pneumonia at the end of May, and after a few tests, was diagnosed with lung cancer on June 7. She accepted the news with grace and remained in good spirits for most of her illness.

For those who knew her, Paula was not conventional in any way. She did not want a funeral, so a small, informal family gathering was held in her daughter's home on July 23. 🏡

For a more complete tribute to Paula, please visit:

<http://paula-artichoke.blogspot.com/>

*Debra Sloan and Nisse Gustafson*

## Gallery Manager's Report Great news! (And some not so swell)

Let's start with the positive. We've had a tremendous response to our summer exhibitions by Geoff Searle and Gordon Hutchens. We are very happy and fortunate that these two widely-recognized artists have chosen to showcase their latest works with the Gallery of BC Ceramics. Mr. Searle's exhibition is also the largest grossing exhibit ever in the gallery's history.

Congratulations to Guild Member and recent March Gallery Exhibition artist Laura McKibbin for her fabulous color ceramic spot light in the New York Sunday Times on Aug. 6. Kudos on representing Canadian west coast talent!

Now, for the not so great. The gallery has been hit by a substantial rent and maintenance increase (more than doubled!). Obviously this required some serious reconstruction of the gallery's budget for 2006 to 2008. Fortunately, gallery staff and gallery-juried artists have contributed to an increase in sales, which allows us to cover this significant hike on such short notice. However, it does not leave the gallery with a surplus to showcase as many non-juried Guild exhibitions, upgrading gallery equipment or diversifying our advertising outlets.

Changes that affect non-juried gallery artists effective this year are:

- The gallery's annual Holiday Exhibition will be limited to gallery-juried artists only.
- The gallery will continue to showcase exhibitions for all guild members in years to come as we are coordinating two guild exhibitions for the 2007 line-up: the Clay Symposium in March and the Year of the Craft in September. Guild members who are not gallery-juried are still welcomed and encouraged to participate in the mug wall, all jury submissions and the gallery's emerging artists' program. The Potter's Guild of BC offers a multitude of sales opportunities open to all members such as the Pottery Market at Lougheed Mall this fall and the yet to be re-named Made of Clay next spring.

We are all working very hard to make this unexpected rent increase balance within our budget. We strive everyday and will continue to do so for the benefit of the gallery, artists and guild membership. 🏡

*Brenda Beaudoin*



# President's Message PGBC Newsletter

## Goes Fully Electronic

I am thrilled to welcome two new members to the Board of Directors. Janet Smith is an avid collector of ceramics and has taken on the role of Treasurer. Our second new member is Pat Preston, a supporter of the arts and a communications specialist. Both Pat and Janet bring a wealth of experience and fresh new ideas to the board table. Thanks for volunteering your time and energy.

Another Board change is that Amber Kennedy has switched gears and is now our newsletter editor. A loss for the Board, but a good move from every other aspect. You can read about that and other changes elsewhere in the newsletter.

Thank you Markian Kyba and your group of volunteers for again running a successful Raku-U demonstration on July 1<sup>st</sup> on Granville Island. It was so successful that we are now down to just two boxes of bisqueware for our next event, which will be held at the Pottery Market at the Loughheed Mall in October! So I am asking everyone out there, as you settle down to build up your stock for Christmas sales, please set aside a few pieces for this community outreach and guild fundraiser. Bring or send them to the gallery—we can take lots. Contact me or Donna Partridge if you would like to help out at this event. 🏠

*Jinny Whitehead*

## 10,9,8,7,6,5,4,3,2,1 LAUNCH...

The new website redesign is complete and we have a successful liftoff. Go have a peek, and click around on our new website. The address is still the same: [www.bcpotters.com](http://www.bcpotters.com).

Thanks to Jasna and Mireille of Sideworks for their efforts. It's not easy dealing with a committee and part-time folks to make them all happy.

We were looking for a fresher and cleaner site that will give it a lift and help keep things organized. The new website does that very well as it extrudes (pun intended) a look and feel that's inviting. We're still updating the content and that will continue as new things keep happening. The old discussion board and events calendar were of some interest, but too complicated and lacked active participation. For our needs, we'll do well to keep things simpler and focus on what provides the most value.

We'd love to hear from you... about what you think. Send your thoughts to [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com). If you'd like to assist in any way, like updating content, events, images or ideas, just click the [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com) link, type your thoughts and hit send. 🏠

*Don Jung*

The newsletter is going to an all electronic format in 2007! No more mailed paper newsletters. No more paper cuts stuffing envelopes. No more stamps and addresses. Starting in February 2007, we will phase out the paper and the newsletter will be available via email or as a download from the website.

This will give folks some time to get used to an emailed version of the newsletter. It'll be in full color, and if needed, have more or bigger pictures, articles and a closer tie in with content on the website. For those of you without a computer and internet access, this is a gentle push and excuse for you to join us in the information age. The cost of computers has really come down and the programs are very intuitive and easy to learn. If you don't have or don't like your email address, we can even give you one through the guild domain so you'd get [yourname@bcpotters.com](mailto:yourname@bcpotters.com) as your email address. Pretty cool, eh!

Some of you will take this easily and wonder why we haven't done this sooner. And then there's some of you who are cursing technology (hopefully, not us) and lamenting the loss of the age-old paper and ink. Jinny has a soft spot for these members and folks that truly have difficulty with email, you can call Jinny Whitehead, our guild president, to plead your case. (Note that I didn't tell you to email her!)

All others, please send your questions, requests and concerns to [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com). I'll share them with the Communications Committee and Jinny Whitehead (PGBC President) so we can address everyone's response. 🏠

*Don Jung,  
for the Communications Committee*





# Canadian Clay Symposium 2007

Saturday, March 24, 2007 is the date to mark on your calendars for the fourth Canadian Clay Symposium. What a line-up we have for you this time: Karen Burk of New Brunswick, Diane Creber of Ontario, Mark Hewitt of North Carolina, U.S.A., Bob Kingsmill of B.C., Jeannie Mah of Saskatchewan, Magdalene Odundo of England, Kinichi Shigeno of B.C. and Sam Uhlick of Alberta. Get your spot early. Registration begins October 2, 2006. Call the Shadbolt Centre for the Arts at 604.291.6864 for details. 🏠

## Presenter Profile: Sam Uhlick

Sam Uhlick has been a potter for over 30 years. In that time, his work has been shown in dozens of national and international exhibitions, from across North America, to England, Germany and Japan.

In his own words, Sam says that he feels “lucky to have found something that I love to do when I was so young and to still enjoy it after all these years.” The following statement was one written for Canada’s Exhibition at the 2000 World’s Fair in Hanover, Germany, to go with a place-setting of his pottery. It is a statement which still holds true for him:

### The Dusted and the Washed

If all the ceramics were divided into two groups, those objects that are dusted and those pots that are washed. Almost all of mine would end up in the kitchen sink. I love the way functional pottery can enhance the food and drink that it serves. The feel, form and colour of pottery, the touch of cup to the lips, all have an enriching (and important!) effect on daily life.

I don’t attempt to create perfection, but I do try to achieve beauty in



Sam Uhlick decorating a bowl

## LINDA ARBUCKLE

### Decorative Majolica Workshop

Sept. 30 - Oct. 1, 2006



Linda Arbuckle, internationally acclaimed ceramic artist will demonstrate majolica-glazed functional pottery.



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www.missa.ca

function. In the more than 25 years that I have been a potter, I have made about 50,000 pots: cups, bowls, plates, teapots, etc. These are the kinds of pots that I want people to use.

*Sam Uhlick, January 2000*

During the 2007 Canadian Clay Symposium, *Surfacing*, Sam will show slides of his workshop, including the various stages of his work cycle such as mixing clay, testing and throwing, decorating and setting up for sales. He will also demonstrate throwing techniques and generally attempt to describe what he does and why. 🏠



# Exhibitions—the need for context

Anyone connected with the sale of pottery is very aware of the overriding confusion felt by the average person on the street towards ceramics and the purpose for which they are intended. For those not in the know about glazes and food safety, the world of ceramics is a confusing one and often off-putting if context is not clearly explained. Often the utility and versatility of a piece are misunderstood. As a gallery assistant, I find a lot of my time is directed towards trying to clear up this confusion for customers, in particular in the peak of the tourist season. The other day a lady asked if a chopstick bowl was safe to use for food. Our old favorite is, of course: “What is this bowl meant for?” It’s easy to pass judgment on questions that to many of us have obvious answers, but really people’s ideas of ‘ceramic art’ and ‘functional objects’ often don’t mix. Sometimes an empty bowl is only half the picture to the customer.

Having just curated last month’s jewelry and sculpture gallery exhibition, *Skin Deep: Dualism of Wearable Art*, I am particularly interested in the idea of context and relating it to the presentation of exhibitions. I was interested to discover the reaction to a full installation context for the last show. My aim was to stretch the possibilities of use for the exhibition space at the front of the gallery. It was an insightful learning experience to see how people interacted with artwork within the space.

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**“We have five senses, though often we only think in terms of the visual when it comes to art.”**

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It was interesting to see people moving naturally into a space they feel familiar with—that of a domestic interior. After spending time in the area, they interacted easily with art works, in this case, trying on jewelry. In our set up, jewelry was displayed in half-open drawers, hinged boxes, in hatboxes, as well as on, in and around other props, providing an entertaining and intriguing environment to peruse the pieces.

A lot more can be done to promote work, whether your audience is familiar or unfamiliar with it. We have five senses, though often we only think in terms of the visual when it comes to art. To engage to the fullest with customers, it is important to be aware of every aspect of stimulation. Exhibitions in particular should be about providing an entertaining venue and special

presentation of work, particularly for openings. It’s about giving people some interest as well as helping them to visualize in a wider context, while they are in the environment of your work.

Through visual stimulation, you invite viewers into a space they might otherwise have not noticed. As well as the presentation, it is the environment that is conjured up for the viewer that generates their feelings towards the work at the heart of it. It’s about appealing to people’s tastes on as many levels as possible. It’s up to artists (or the curator) to suggest the variety of ways in which they can display and use such work and fuel the viewer’s imagination through the display itself, before they can even question it. If we don’t make function and versatility obvious, we can’t expect an encouraging response and the sales to follow. So much of the time, people are more interested in a product once they know something about it from talking about it with the artist or those on hand. If we can initially display as much of that information as possible through presentation, they are more initially attracted. By offering an exciting general space, in turn you can entice the viewer to then specifically engage with the products within it. This creates a more lasting memory of the work. Context is key! 🏠

Katharine Ducker, M.A.



# Ceramics on the Move: A Partnership of Peoples

The Museum of Anthropology (MOA) at the University of British Columbia has the most representative collection of world-wide ceramics in Canada. Numbering more than 3,000 pieces, it includes large collections from Europe, China, and the Philippines, with smaller collections from other parts of Asia, the Americas, Africa and the Pacific, and an even smaller collection of contemporary B.C. ceramics.

In 1990, the museum added a new wing that highlighted the European ceramics collection donated by Dr. Walter Koerner and, at the same time, created a ceramics laboratory and my position as curator of ceramics. Although the addition of a ceramics gallery received much public acclaim and has served to increase the profile of ceramics at MOA, it struggled for attention with an entrance often missed because it was separated from the existing traffic plan. Also, the laboratory containing hundreds of ceramics was situated in a high security area so the general public were not as aware of its existence. Since my appointment I have curated seventeen ceramic-based exhibitions at MOA and public galleries, written articles, ran programmes and spoken about ceramics at many conferences. Regardless, I am constantly reminded that many people are still unaware of this rich and unique resource at MOA. It is therefore with much excitement that I share with the ceramics community the news that the museum is now preparing for a major expansion, effectively doubling its size by 2009. Called *Partnership of Peoples*, this project will make the collections more accessible to visitors, students, scholars, artists, and members of communities.

The project includes three complementary components: the Reciprocal Research Network (RRN), a web-based system designed to support collaborative research between museums and communities; a revitalized Research Centre showcasing 15,000 objects and offering endless opportunities to discover cultural diversity; and a new south wing, featuring exciting new exhibit galleries, visitor amenities, and state-of-the-art public programming venues. Together, these components support collaborative, socially responsible, and interdisciplinary research across local, national, and international borders.

In 1976, MOA introduced the concept of Visible Storage. Since then, the system has served as an inspiration to museums and researchers around the world, and has become a favourite site of exploration for visitors. Visible Storage served as a magnet for donations, including ceramics, and it was inevitable that in time we would run out of space. In the past ten years, two large donations of Philippine and Chinese ceramics have had to be stored behind the scenes, visually inaccessible to the visitor. Now that work has begun on the new expansion the existing ceramics laboratory is now closed and the collections have been packed in readiness for reinstallation in MOA's new 13,000-square-foot Research Centre. This Centre will house the collection in customized storage units and in a specially designed and embedded Ceramics research laboratory that will be visible and accessible to the public. It is hoped this space will be viewed as an important resource by those who teach, study and practice ceramics. I am hoping it will be a place for research, hosting potters-in-residence, classes from colleges that teach ceramics, lively public programs and demonstrations. We are only limited by our imagination. As well there will be a centrally-located Presentation Circle situated within sight of the Ceramics laboratory with multimedia capabilities that will provide a unique educational programming space for audio visual presentations and lectures. There will also be a number of specially-designed interpretive nodes, incorporating computer access to MOA's collections, installed throughout the Centre. This will provide context for ceramics nearby, and opportunities for artists, curators, students, or interns to create small, focused exhibits on topics of interest.



*Carol Mayer packing up the ceramic laboratory in readiness for reinstallation in the new Research Centre, 2009*

*continued on page 10*

# Clay Courses at the Surrey Art Gallery

Fall 2006

## Guest Artist: Gillian McMillan Painting with Clay Workshop

Learn to decorate with coloured slips. Using leather-hard tiles as your canvas, you will paint and trail slips, and use sgraffito and resist techniques. Includes slide show and demos.

2 Sessions \$72 | Sun, Oct 29 & Nov 5, 1 - 4pm #470073

### Pottery - Level 1

Instructor: Murray Sanders

10 Sessions \$146

Mon, Sep 25, 9:30am - 12noon #458678

Mon, Sep 25, 7 - 9:30pm #458679

Wed, Sep 27, 7 - 9:30pm #458681

Thu, Sep 28, 9:30am - 12noon #458682

Thu, Sep 28, 7 - 9:30pm #458683

### Pottery - Level 2

Instructor: Jodi Beazley

10 Sessions \$146

Tue, Sep 26, 7 - 9:30pm #468586

### Built By Hand

Instructor: Cheryl Stapleton

4 Sessions \$84.25

Sun, Sep 24, 1 - 4pm #468583

### Kiln Operations Workshop

Instructor: Murray Sanders

1 Session \$21

Sun, Nov 18, 10:30am - 1pm #472100

### Raku Firing

Instructor: Cheryl Stapleton

2 Sessions \$83.50

Fri, Sep 29, 7 - 9pm

Sat, Oct 28, 9am - 5pm #468584

### Pottery - Level 1 (10-13yrs)

Instructor: Murray Sanders

6 Sessions \$71

Sat, Sep 30, 1 - 3pm #471513

### All Fired Up (13-17yrs)

Instructor: Murray Sanders

6 Sessions \$71

Sat, Sep 30, 10:30am - 12:30pm #471474

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kiln each and every day. It was a week of Christmas mornings! We all tested glazes and tried out ideas with the most amazing array of supplies – including some hard-to-find frits and seeding materials that Kris made available to everyone. The results all week were stunning, as we exchanged recipes, tried new things and pushed the limits of crystals together.

On the last day, Kris brought in an awesome photographer from L.A., who did a very interesting shoot on black-glass. (see [www.sarahholdenphotography.com](http://www.sarahholdenphotography.com)) Sara worked all day taking pictures of 250 of our favorite pots of the week, also showing us her techniques! Everyone was so open and giving, all working together and sharing the excitement of new discoveries. In fact, we've maintained an email list and continue to do so. One evening, I had the added delight of being invited along to visit Ingrid and Fred Olsen (The Kiln Book) for dinner. What an incredible setting they have high in the hills over Palm Springs for their home and studio—an anagama with a breathtaking view—and their collection of pots, of course, was simply outstanding. Another high point of my week.

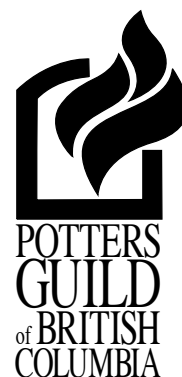
The good news is: they're already discussing the venue for our next get-together! Diane Creber suggested that we should arrange an event around a group show, including a historical perspective on crystals alongside the newest works of this small band of crystalline enthusiasts. Stay tuned! 🍷

Holly McKeen

(see more pics from this event at [www.greendalepottery.com](http://www.greendalepottery.com))



Holly McKeen





# Fall 2006 Programs at the Shadbolt

Registration begins July 4, 2006 for Fall and Winter programs. Pick up a Leisure Guide or Artswave at any Burnaby Parks & Recreation location or call 604-291-6864 for information.

## Clay Modelling: The Human Figure (NEW!)

Fee \$119.78, 2 sessions  
Su (Santo Mignosa),  
10am-4pm, starts Nov. 19.  
Barcode #120063

## Clay Sculpture

Fee \$188.15, 9 sessions  
M (Debra Sloan),  
7-10pm, starts Sept. 25.  
Barcode #118585

## Continuing Pottery

Fee \$162.71, 9 sessions  
W (Charmian Nimmo),  
7-10pm, starts Sept. 27.  
Barcode #118534

## Daytime Pottery

Fee \$162.71, 9 sessions  
Th (Darlene Nairne),  
10am-1pm, starts Sept. 28.  
Barcode #118538

## Focus on Function

Fee \$162.71, 9 sessions  
Th (Rosemary Amon),  
7-10pm, starts Sept. 28.  
Barcode #118544

## Introduction to Pottery

Fee \$162.71, 9 sessions  
Su (Jay MacLennan),  
10am-1pm, starts Sept. 24.  
Barcode #118509  
M (Aaron Nelson),  
10am-1pm, starts Sept. 25.  
Barcode #118510

## Introduction to Pottery (cont.)

Th (Barbara Toohey),  
7-10pm, starts Sept. 28.  
Barcode #118511

## Mould Making for Crystalline Glazes (NEW!)

Fee \$194.51, 9 sessions  
W (Linda Doherty/Jeremy Hatch),  
10am-1pm, starts Sept. 27. Barcode #119980

## Raku Firing

Fee \$75.53 (students);  
\$96.73 (non-students),  
1 session  
Tu (Linda Doherty/Jay MacLennan),  
10am-4pm, Oct. 24. Barcode #119940

## Soda Firing Workshop

Fee \$99.64, 3 sessions  
Th/F/M (Linda Doherty/Jay MacLennan),  
times vary, starts Oct. 19.  
Barcode #119941

## Throw and Build (NEW!)

Fee \$162.71, 9 sessions  
Tu (Fred Rahn),  
7-10pm, starts Sept. 26.  
Barcode #120086

## Throwing: Intermediate/Advanced

Fee \$162.71, 9 sessions  
Sa (Aaron Nelson),  
10am-1pm, starts Sept. 23.  
Barcode #118548

## Wood/Soda Firing Workshop (FULL)

Fee \$196.10, 4 sessions  
Th/F/Sa/W (Linda Doherty/Jay MacLennan),  
times vary, starts Sept. 14.  
Barcode #119935

# Editorial Refreshment

This newsletter edition welcomes Amber Alyne Kennedy as the guild's newsletter editor.

As autumn approaches, the newsletter is turning a new leaf with an exciting new editor. Amber is a graduate from Emily Carr's ceramic department, giving her an excellent grounding in the arts, design and ceramics. She also graduated with honors from the BC Institute of Technology (BCIT) in Marketing Communications/Direct Response. Her knowledge and skills in communications, public/media relations and business will likely take the newsletter in more interesting and informative directions. We can hardly wait! Amber has already been involved with the guild and gallery in several areas, developing media packages and providing input on marketing aspects. Her participation and contributions on the Board have been very valuable and refreshing.

Amber's busy as a Marketing Manager with GAIA Designs, overseeing all the marketing aspects as well as the website and newsletter for this vibrant handbag design company. If that piques your interest, you can check out [www.gaiahandmade.com](http://www.gaiahandmade.com) or [www.tutta-mia.com](http://www.tutta-mia.com) and do a little shopping while you're at it. Her experience there and at BCIT has developed the technical skills needed to handle our newsletter. We hope she'll enjoy communicating with our community of pottery guild members and help excite you more about receiving the newsletter.

Our new editor is wonderful, but she still needs your input. You can assist by tapping out that clay story that you've been thinking about. Share your experience and knowledge with the rest of your guild members! You can reach Amber via email at [editor@bcpotters.com](mailto:editor@bcpotters.com). Please send all articles for the newsletter to our newsletter email at [newsletter@bcpotters.com](mailto:newsletter@bcpotters.com). For Ads, please email Amber to arrange all the details and pre-payment. 🏠

*Don Jung, for the Communications Committee*



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## Jean Farhni Honoured

This year the Vancouver Museum honoured one of its most dedicated and generous supporters: Jean Farhni.

Jean Farhni joined the Board of Trustees in 1974 and served until 1979.

In 1992, the Board of Trustees named her Honorary Curator of Asian Ceramics.

Vast portions of Jean's personal collection of pottery and ceramics form part of the Vancouver Museum's Asian Studies collection and are frequently featured in Museum exhibitions.

Jean has lent her expertise to the Museum on numerous occasions, including curatorial contributions to exhibitions such as *The Talking Jars* (1971), *Within the Potter's House* (1976), *Clay & Cloth: Celebrations of Life and Death in Borneo* (1993-94), *All about Blue* (1999-2000), *China & Beyond* (2003). As well, she has provided numerous lectures, workshops and exhibit tours for museum patrons and staff.

Jean Farhni is a founding member of the Guild and in 2005 her contributions were recognized when she was awarded a life membership. 🏡

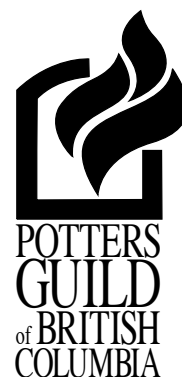
*Jinny Whitehead*

*continued from page 7...*

A new major exhibition gallery will afford optimum space for international travelling exhibitions as well as those developed in-house. There is an air of expectation and excitement at the museum as we begin to build partnerships, meet with community members, scholars and other interested parties to discuss how we might rethink the storage of objects in this new space that moves beyond just storage to include interpretation and visible activities. What themes would be appropriate for different audiences? Who are the different audiences? How do we choose what is included in the new Research Centre and what might be placed in closed storage?

If you are interested in being involved and/or being kept informed please contact me at [mayer@interchange.ubc.ca](mailto:mayer@interchange.ubc.ca). I will happily do a presentation for your group—if I can get there!—or answer your questions. This is an exciting time for ceramics in British Columbia. The new Research Centre at MOA will endow UBC with the most advanced and comprehensive ceramics research facility in Canada and offers a world of potential for those of you who are practitioners, researchers or just lovers of ceramics. 🏡

*Carol E. Mayer, Head, Curatorial Department*



# Clay Lines

**Celebrating Success in Our Community**

## BC Potters in '500 Pitchers'

Lark Books' latest title: **'500 Pitchers'** includes work by 9 BC clay artists: Rachelle Chinnery, Liz de Beer, Lilach Lotan, Meira Mathison, Gillian McMillan, Sheila Morissette, Jo Priestley, Pia Sillem and Debra Sloan (Debra's dog appears on the back cover too!) 🏠

## Gillian McMillan Published in Germany

Handwerkskammer Koblenz recently selected Gillian McMillan's salt-glazed jugbird for their *Salzbrand Keramik 2006*. It was the eighth in a series of juried shows of salt-glaze work to take place in Koblenz. Gillian's piece was fired in 2004 in the Ombu kiln at the Shadbolt Centre for the Arts and the stunning surface has led her to take part in a recent wood and salt/soda firing there again. The traditional look to the ware makes a happy contrast to her usual brightly-coloured earthenware work.

The splendid hard-covered book which recently arrived from Germany is partly a catalogue for the May/June 2006 show, with a page for each of the selected artists with images and biography, and partly a history of salt-firing in Germany. Luckily there was an English translation included. 🏠

To see the gallery go to: [www.galerie-handwerk-koblenz.de](http://www.galerie-handwerk-koblenz.de)

## Laura Wee Lay Laq Speaks at the SAG

The Surrey Art Gallery Association's *First Thursday* event comes a day early this month! Join potter Laura Wee Láy Láq for a presentation of her work.

Laura specializes in hand-built, burnished and sawdust fired pottery. She has been producing one of kind original works of art for over 30 years, and has exhibited her work locally, nationally and internationally including in Hot Clay at the Surrey Art Gallery in 2004. Laura has taught workshops in hand-building and primitive firing techniques in Australia, China, and Italy, and she is currently a sessional instructor for the Emily Carr Institute.

Wed, Sept 13, 7:30 p.m.–9p.m.

Free admission. Light refreshments are provided.

Surrey Art Gallery (13750 - 88 Avenue, one block east of King George Hwy.) 🏠



Gillian McMillan's Salt-glazed Jug Bird

## BISQUEWARE NEEDED

Bisqueware suitable for raku needed for our two annual events. We haven't asked for a long time, but now we are really short. What's good? – animals, lanterns, masks, vases, cylindrical vessels, pretty well anything except large plates and flat pieces. Use any earthenware or grogged clay that will withstand the thermal shock. Drop them off at the gallery as soon as you can or bring them to the Loughheed Mall on October 7<sup>th</sup>. Thanks! 🏠

Jinny Whitehead

## POTTERY MARKET & RAKU – U

Get your applications in soon if you want to participate in this new Guild event.

Volunteers needed to help with the Raku-U. Spend a fun Saturday with colleagues and friends. We need people for all kinds of different tasks like selling bisqueware, helping with glazing and tonging, etc. Please contact me if you can help for a shift. Thanks! 🏠

Jinny Whitehead

## Eliza Au

The Vancouver Foundation (VADA Awards) has awarded Eliza Au a grant to learn glass casting.

## Unclassifieds

### Crucible Glass Kiln

Model 182TLS, 208 Volts, 3950 Watts, 19 Amp, Phase 1, 60 Hz., Cone 6. Interior measurements 9"x18", 3" brick walls. Pyrometer, assorted coloured sheets of glass, some clear, a Grinder and Misc. items \$400 for package.

Kathryn O'Regan 604.831.8439 or 604.707.0493 to view.

### Skutt Kiln for sale

In good condition. 10cu ft. 48 amps, 240 V  
3 Part Sectional for easy move, includes 12 half-shelves.  
\$1200. Laurie Rolland 604.885.0744 or e-mail  
[potter@laurierolland.com](mailto:potter@laurierolland.com)



## Potters Guild of BC Board

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## Potters Guild of BC Newsletter

Published 10 times yearly, the PGBC Newsletter is an information link for members.

**Submissions:** send articles, reviews, images, member news, letters and information to: newsletter@bcpotters.com by the 8th of each month. Submissions may be edited for space.

**Advertising Rates:** *All ads are payable prior to publication, upon receipt of invoice*

Full page: \$170, 2/3 page: \$115, 1/2 page: \$85,

1/3 page: \$55, 1/6 page: \$30 (not including GST)

*Please submit ads as .tiff, PDF or .eps files. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic designs work will cost \$10 extra.*

**Unclassified Rates:** Members FREE!

**Insert Rates:** (not including GST)

Members: \$75. If overweight, pay additional postage costs. First come basis.

Outside groups: \$200 corporate/\$100 community.

Guild Committees: free within postage; pay for overweight.

## Membership

**Matthew Freed**, Chair  
604.899.3383 · membership@bcpotters.com

**Shari Nelson**  
604.987.2779 · database@bcpotters.com

### Membership Fees

For 12 months, including GST:

Individual: \$50, Full-time Student: \$25,  
Senior (over 65): \$30 Family Studio (2 max.): \$70,  
Institution/Group/Corpoartion: \$100

### Renewals

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with 'Membership Renewal'

### New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership'

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*\*Advertising and insert rates subject to change*